

ABOUT THE ARTISTS (continued)

Pianist **Chryssie Nanou** is currently active as a performer, lecturer, and teacher of piano performance, music technology and contemporary performance practice. Born in Greece, Chryssie's personal and professional aesthetics were formed in Paris and further shaped in the United States with her studies at Ecole Normale de Musique de Paris/Alfred Cortot and The Peabody Institute of the Johns Hopkins University, and her work at the Stanford University's CCRMA. As a solo artist, chamber musician and lecturer, Chryssie has given performances and lectures around the globe giving special emphasis to the performance practices necessary to perform today's acoustic and electro-acoustic contemporary musics.

Kurt James Werner is a composer of electro-acoustic / acousmatic (etc.) music, author of digital signal processing code and compositional algorithms (see Grani+, boots&cats&&, etc.), avid circuit-bender, and Ph.D. candidate in Computer-Based Music Theory and Acoustics at Stanford University's Center for Computer Research in Music and Acoustics. His music references elements of algorithmic / generative composition, breakbeat, chiptunes, musique concrète, circuit-bending, and (granular and otherwise) synthesis, in juxtaposition and superimposition. He holds a Bachelor of Science in General Engineering (with a secondary field in Acoustics) and a Bachelor of Music in Composition/Theory from the University of Illinois at Urbana-Champaign.

Carr Wilkerson is a System Administrator at CCRMA specializing in Linux and Mac OS systems. He is a controller and software system builder and sometime performer/impresario, instructor and researcher. He has a BS in Physics from Tulane University, Master of Arts in Music Science and Technology from Stanford (CCRMA), a Master of Engineering in Electrical Engineering from Tulane, and refers to himself in the third person. In a previous life, he was a US Navy Nuclear Propulsion Engineer (think Scotty).

Originally from Beijing, **Cecilia Jiayue Wu** (AKA: Xiao Ci) is a music director, composer, vocalist, arranger, and improviser as well as an audio engineer. Cecilia earned her Bachelor's of Science degree in Fashion Design and Engineering in 2000. Upon winning the MTV Asian Beat amateur band contest with her band, Universal Music identified her talent and signed her as a music producer and songwriter in Hong Kong. Her professional career continued with EMI Music. A frequent commuter between Beijing and Hong Kong ever since, Cecilia has been involved in virtually every aspect of music production from songwriting and studio engineering to talent identification, licensing and management. Currently, Cecilia is a second year master's student in the Music, Science and Technology program at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University where she focuses on computer-generated music, computer-assisted composition and audio engineering. Cecilia also serves as a researcher and international coordinator at the Shangri-La Folk Music Preservation Association. As a musician, she received an award from the California State Assembly for her contributions as a positive role model in sharing Chinese culture.

No food, drink or smoking is permitted in the building.

Cameras and other recording equipment are prohibited.

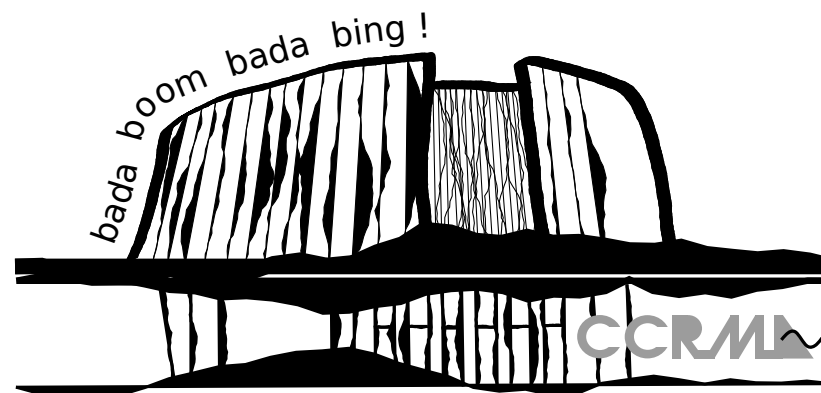
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<http://ccrma.stanford.edu/concerts/>

Department of Music



Stanford University



SONIC BING!

Bing Concert Hall

February 15, 2013, 8:00 PM

PROGRAM

West Pole Reloaded (2013)

for piano, celletto and electronics (fixed and live)

Chrysi Nanou (piano)
Chris Chafe (celletto)
Rob Hamilton (electronics)

Panayiotis Kokoras

fanfare, frayed (2013) Kurt James Werner

United (2013)

for video and electronics

Jaroslav Kapuscinski

fanfare edit (2013) Luke Dahl

When he had left the building (2013)

for Disklavier and Room Resonance

Eoin Gallery

remix (2013) Jennifer Hsu

Aelia Capitolina (2013)

for surround-sound projection

Andrew Lovett

fanfare remix (2013) Lockey Casey

Tweet Dreams (2012)

for twitter

Carr Wilkerson
Luke Dahl
Jorge Herrera

Fugue 1 (Fanfare) (2012) Chris Chafe Fernando Lopez Lezcano

Mandala (2013)

for voice, guitar, celletto and electronics

Celletto: Chris Chafe
Guitar, percussion and sound localization: Jay Kadis
Vocal and electronics composition: Cecilia Wu
Graphics: Francois Conti

Cecilia Wu
Jay Kadis
Chris Chafe

ABOUT THE ARTISTS (continued)

Jorge Herrera is a PhD student at CCRMA, Stanford University, working in the Music, Computing and Design group directed by Professor Ge Wang. He earned a BS and MS en Electrical Engineering from Universidad Catolica de Chile and finished the MA/MST at CCRMA. During the last few years he has worked in web application development for different industries in Chile. His research interests at CCRMA are computer interactive systems for computer music and, more generally, social music.

Panayiotis Kokoras studied composition with Yannis Ioannides, Henri Kergomard, and classical guitar with Evangelos Asimakopoulos in Athens, Greece. In 1999 he moved to England for postgraduate study at the University of York where he completed his MA and PhD in composition with Tony Myatt. His works have been commissioned by institutes and festivals such as the Fromm Music Foundation (Harvard), IRCAM (France), MATA (New York), Gaudeamus (Netherlands), ZKM (Germany), IMEB (France), Siemens Musikstiftung (Germany) and have been performed in over 400 concerts around the world. His compositions have received 51 distinctions and prizes in international competitions, and have been selected by juries in more than 130 international calls for scores. He is founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and from 2004 to 2012 he was board member and president. His sound compositions develop functional classification and matching sound systems written on what he calls Holophonic Musical Texture. As an educator, he has taught at the Technological and Educational Institute of Crete, and, the Aristotle University of Thessaloniki (Greece). Since fall 2012 he has been appointed Assistant Professor at the University of North Texas.

Fernando Lopez-Lezcano enjoys building things, fixing them when they don't work, and improving them even if they seem to work just fine. The scope of the word "things" is very wide, and includes computer hardware and software, controllers, music composition, performance and sound. His music blurs the line between technology and art, and is as much about form and sound processing, synthesis and spatialization, as about algorithms and custom software he writes for each piece. He has been working in multichannel sound and diffusion techniques for a long time, and can hack Linux for a living. At CCRMA, since 1993, he combines his backgrounds in music (piano and composition), electronic engineering and programming with his love of teaching and music composition and performance. He discovered the intimate workings of sound while building his own analog synthesizers a very very long time ago, and even after more than 30 years, "El Dinosaurio" is still being used in live performances. He was the Edgar Varese Guest Professor at TU Berlin during the Summer of 2008.

Andrew Lovett is a Visiting Scholar at CCRMA for the year. He is a composer from England, who moved to Princeton in 2009. While in California he is especially interested in learning about surround-sound technologies, which he is using in the composition of his third opera, *Don't Breathe A Word*, about a British diplomat who found himself in very hot water in an ex-Soviet Republic in the early years of the 21st century. His first two operas, *Abraham on Trial* and *Lonely Sits the City*, were premiered in the UK by The Electric Voice Theatre. Instrumental pieces have been performed by groups including the London Sinfonietta and the Fitzwilliam String Quartet.

ABOUT THE ARTISTS (continued)

Jay Kadis was born in Oakland, California on June 25, 1949. He grew up in San Leandro, CA until his family moved to Chateauroux, France in 1958, returning in 1961. He began guitar lessons at 13 and discovered the soldering iron not long afterwards. During his high school years, Jay was a founding member of Misanthropes, a popular Rolling Stones cover band that played venues around the San Francisco bay area including Longshoreman's Hall and the Fillmore Auditorium in San Francisco. He attended Marina High School in San Leandro, graduating in 1967, which allowed him to enjoy the Summer of Love in Golden Gate Park before starting classes at California State University at Hayward. Jay graduated with a B.S. in Biology in 1971. After studying electrical engineering at U. C. Berkeley in 1973, he returned to Cal State Hayward to complete a Master's Degree in Biology that he received in 1978. In 1975, Jay was hired by the Department of Neurology at Stanford University Medical Center as a Research Assistant where his duties included electronic circuit design and prototype fabrication, programming data acquisition and analysis systems and performing in vitro electrophysiological studies. In 1988, Jay transferred to CCRMA as audio engineer and as Lecturer in Music in 1991. He teaches sound recording classes at CCRMA. Jay is a member of Offbeats, an originals rock band formed in 1987. He has recorded dozens of CDs for Stanford musicians and others. Jay has designed and built home studios and started Dexter Records to distribute his recordings, including two Offbeats CDs and Linda Kadis' 1980's CD *So Long Ago-Go*, which was released in 2006. He continues an interest in the neurophysiology of auditory perception and in electronic circuit design and repair. Jay is the author of "The Science of Sound Recording" published in 2012 by Focal Press.

Jaroslav Kapuscinski is an intermedia composer and pianist whose work has been presented at New York's MOMA, Zentrum für Kunst und Medientechnologie in Karlsruhe, Museum of Modern Art Palais de Tokyo in Paris, National Reina Sofia Museum in Madrid and many other venues. He has received numerous awards, among others, at the UNESCO Film sur l'Art Festival in Paris in 1992, VideoArt Festival in Locarno in 1992 and 1993, Manifestation Internationale Vidéo et Art Électronique in Montréal in 1993 and International Festival of New Cinema and New Media in Montréal in 2000. Kapuscinski's primary interest is creation and performance of works, in which musical instruments are used to control multimedia content. He was first trained as a classical pianist and composer at the Chopin Academy of Music in Warsaw and expanded into multimedia at a residency at Banff Centre for the Arts in Canada (1988) and during doctoral studies at the University of California, San Diego (1992-1997). Kapuscinski is actively involved in intermedia education. As of 2008 he is Assistant Professor of Composition and Director of Intermedia Performance Lab at Stanford University. He has taught at McGill University in Montreal, Royal Academy of Arts and Music in the Hague, Art Conservatory and Music Academy in Odense, Conservatory of Music at University of the Pacific and lectured internationally. He has published among else "Composing with Sounds and Images", an article outlining his intermedia theory.

West Pole Reloaded (2013)

West Pole Reloaded is a sound composition that uses timbre as the main form bearing element. An *Ecriture du Son* which is based on sound-to-sound structures, on transformation strategies from one to another as well as on functional classification sound models. The instrumental part of *West Pole* is compiled out of two hundred sound samples that are previously recorded analyzed and classified. The significance of the diatonic interval, harmony and melody ceases to exist. The piece has been especially arranged for the CCRMA Ensemble. *West Pole* was awarded the 2009 Giga-Hertz Special Prize for electronic music in Germany and an Honorable Mention at the Bourges - 36e Concours International de Musique et d'Art Sonore Electroacoustiques in France.

United (2013)

The work invites the audience to patiently set their gaze on the world and its slowly unraveling dance. Source material for the video was recorded in a single shot on September 9, 2011 from 3:31 to 3:40 PM at Narita airport. Multichannel music uses recordings by members of gagaku ensemble Reigakusha made especially for the project.

Aelia Capitolina (2013)

A few weeks ago, at the end of December 2012, I was in Jerusalem with my partner, visiting some close friends. We tramped around the Old City and were astonished by the many varied sounds: the Muezzins, the street vendors and their carts, church-bells and the multiple languages of locals and tourists. We explored caverns beneath the Old City and cisterns under the churches. Sometimes, spontaneously, our friends sang a Hebrew melody - *Hinei Ma Tov* - the words of which can be translated: *Behold how good and how pleasing if people could sit together in unity.*

Fugue 1 (Fanfare) (2013)

Co-composed with Chris Chafe (CCRMA's Director), this three minute piece opened the first official concert at the brand new Bing Concert Hall. We used a scaled down speaker array (from our 24.6 system) to diffuse this 14 channel piece. Our opening music heralds the variety of music to come in this concert hall: a mix of fresh music from freshmen to PhD's composed during Fall term and representing Mexico, France, China, and the USA which are melded with acoustic and computer-based compositions by faculty and visiting artists. Also in the mix are live sounds of White Plaza at Big Game time, "vibration tests" from banging on Bing Hall itself before and after completion, and Morse Code renditions of Peter Bing's Family name played by Canada's largest ice breaker, St. Johns Harbour, Newfoundland. *Fugue 1 (Fanfare)* was premiered at the Bing Concert Hall Opening Night concert on Jan 12 2013.

Fugue 1 ReMIXes (2013)

To complement this CCRMA-produced Bing Fanfare, a special call for remixes was issued, requesting members of the CCRMA community remix the source materials from *Fugue 1 (Fanfare)* in the style of each composer's choosing.

PROGRAM NOTES (continued)

TweetDreams (2010)

TweetDreams is a multimedia musical performance made from live Twitter data. During a performance tweets containing specific terms are retrieved from Twitter's servers, sonified into short melodies, and displayed graphically. The piece is created by three groups of users: the audience, the performers, and the world.

The audience is invited to tweet during performance with a special "local search term" (#CCRMA). Any tweets with this term are detected by our software and given special musical and graphical prominence. The performers drive the software and shape the piece by selecting search terms and controlling various musical and graphical parameters.

The "global search terms" are used to bring in tweets from the rest of the world. During a performance, anyone tweeting anywhere in the world with one of these terms becomes a participant, and so *TweetDreams* becomes a public musical interaction that is simultaneously local and global.

TweetDreams Instructions

- 1 Turn on your wifi device and connect to the "Stanford" wireless network.
- 2 Login:
Username: **BadaBing**
Password: **chameleon**
- 3 Open your Twitter application.
- 4 Tweet with hash tag #CCRMA and participate in the piece.

Fanfare Edit (2013)

TweetDreams This "remix" takes the original recording of *Fugue 1 (Fanfare)* and applies the tools (chopping up, re-pitching, and delaying samples), idioms (loops & repetition), and sounds (808!) of electronic dance music, but not necessarily in a way that will make you dance.

PROGRAM NOTES (continued)

Mandala (2013)

The word "Mandala" comes from Sanskrit, meaning "circle." It represents wholeness, and can be seen as a model for the organizational structure of life itself. In Tibet, as part of a spiritual practice, monks create mandalas with colored sand. The creation of a sand mandala may require days or weeks to complete. When finished, the monks gather in a colorful ceremony, chanting in deep tones (Tibetan throat singing) as they sweep their Mandala sand spirally back into nature. This symbolizes the impermanence of life and the world. As part of a multimedia composition created at Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University, an interactive display of virtual sand Mandala was choreographed with musical improvised performance. 24 surrounding speakers are manipulated for localization of different sound sources. Graphic and dynamic modeling framework Chai3D was implemented to simulate the physical interaction between the captured hand motions of the vocalist and the small mass particles composing the virtual sand Mandala. Near the end of the musical piece, the vocalist initiates the destruction of the Mandala and brings everything back to the start.

The backbone of the piece is made of loops and samples in Logic Pro with outputs and live guitar processor inputs routed through a Mark of the Unicorn 828mkII interface for 10 channels of spatialized output. Live and recorded guitar sounds are generated by a Fractal Audio AxeFX Ultra processor.

ABOUT THE ARTISTS

Chris Chafe is a composer, improviser and cellist, developing much of his music alongside computer-based research. He is Director of Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). At IRCAM (Paris) and The Banff Centre (Alberta), he pursued methods for digital synthesis, music performance and real-time internet collaboration. CCRMA's SoundWIRE project involves live concertizing with musicians the world over. Online collaboration software including *jacktrip* and research into latency factors continue to evolve. An active performer either on the net or physically present, his music reaches audiences in dozens of countries and sometimes at novel venues. A simultaneous five-country concert was hosted at the United Nations in 2009. Chafe's works are available from Centaur Records and various online media. Gallery and museum music installations are into their second decade with "musifications" resulting from collaborations with artists, scientists and MD's. Recent works include *Tomato Quintet* for the transLife:media Festival at the National Art Museum of China, *Phasor* for contrabass and *Sun Shot* played by the horns of large ships in the port of St. Johns, Newfoundland. Chafe premiered DiPietro's concerto, *Finale*, for electric cello and orchestra in 2012.

Luke Dahl is a computer musician and PhD student at CCRMA where he conducts research into interaction design for new musical instruments and ensembles, and musical movement and gesture. He has composed works for the Stanford Laptop Orchestra (Slork) and Stanford Mobile Phone Orchestra (Mopho), and also makes electronic dance music.